

BANTHA TRACKS

JOURNAL OF THE OFFICIAL STAR WARS/LUCASFILM FAN CLUB

Special Soundsheet Edition

SPROCKET SYSTEMS*Distinctive By Design*

SPROCKET SYSTEMS is LUCASFILM's post-production division. It's responsible for taking pieces of film and sound tape from a filmmaker and turning them into a finished movie. And that's not quite as simple as it sounds.

This complexity begins with a contradiction. Even though post-production begins with *post* which means *after*, the process actually begins long before the cameras roll.

An example of this is the first STAR WARS film. Long before pro-



duction began, George Lucas told his sound designers he wanted "an organic sound-track." Talking with George further, they learned he meant he wanted the sounds to be real, not a lot of boops and beeps made by synthesizers.

Working from paintings for inspiration, the sound designers undertook sound expeditions; taping sounds ranging from television sets to the back door on a garbage truck. Layering and mixing hundreds of sounds together

they created the "organic" sound-track Lucas was after. The next time you see a videotape of a STAR WARS film, close your eyes and listen to the sound alone. You'll hear amazing things that you might have missed with your eyes open. That's because the sound is there to augment, to present the visuals; not overpower them.

That same process is used on films that seem much less complicated than the epic STAR WARS Trilogy. The reason is simply most of what you hear at the movies was created in post-production. Whether it's the sound of an IMPERIAL WALKER or the sound of a car driving down the street, or the sounds of a dinner being served;

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it still has to be recorded, edited and mixed into a film. You might think those sounds are recorded during filming, but usually they are not.

SPROCKETS head Tom Kobayashi says a remarkable 90% of what you hear in a theatre was probably added in post-production. A scant 10% or less could have been recorded as the cameras rolled. That's a lot of work and a very important part of bringing a director's vision to the wide screen.

There are different ways of adding that 90%—different methods and different ways of working together as artists. You'll hear about that on your soundsheet. You'll also hear sound designers Ben Burtt, Randy Thom and Gary Summers explain SOUND DESIGN which is a different way of meeting the challenge of creating a sound-track.

Because post-production involves so much work on a film's sound, BANTHA TRACKS decided to let sounds themselves explain the process further for you and is issuing this special

soundsheet edition of B.T. It was produced for BANTHA TRACKS by SPROCKET SYSTEM's Dave Slusser and Jok Church who made use of the same studios, tools and techniques used to create films' sound-tracks. If kept in this folder and protected, your soundsheet will last many years. We hope you enjoy it.



GLOSSARY:

You'll see these (and other) post-production credits on a film. While these jobs are complex and have broad ranges of responsibility, here are simplified definitions:

Recordist—person operating a tape recorder, recording sounds as needed for a film's post-production.

Sound Editor—person who edits the sounds from a recordist's work.

Mixer—person who mixes the edited sounds with dialogue and music tapes against the edited film.

Sound Designer—person who does all three of the above, which are usually separate jobs. A sound designer may also supervise these jobs bringing one unifying concept to different post-production roles.

STAR TOURS

Star Wars Comes To Disneyland

B

oard a shuttle, and blast off for a thrilling tour of a galaxy far, far away on STAR TOURS, the new STAR WARS installation in Disneyland's Tomorrowland. STAR TOURS continues a relationship between LUCASFILM and the Disney Studios that began two months ago with the gala opening of CAPTAIN EO starring Michael Jackson—a musical space fantasy presented by Kodak in 3-D.

The STAR TOURS ride simulates the experience of space flight in the STAR WARS Universe. You'll be greeted by C-3PO who will advise you to fasten your seat belts and stow your hand luggage—speaking in both English and Ewokese. You'll need that seat belt before blasting through the space doors for a wild ride through outer space.

WED's Imagineers and LUCASFILM's ILM and SPROCKETS designers were putting the final touches on STAR TOURS as BT34 went to press. Expect the grand opening early next year.

DO NOT REMOVE DISC FROM FOLDER.
TO PLAY, FOLD FRONT COVER UNDERNEATH BACK COVER
AND PLACE ENTIRE BOOKLET ON TURNTABLE.

Sprocket Systems

Distinctive By Design

33^{1/3}
STEREO

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